

## PART I

The organization, Seeds of Discontent, Inc., was formed after the successful completion of a 26-week radio series called "Seeds of Discontent." The radio series was developed, produced, and written by Mr. Hartford Smith, Jr. and Mr. David Lewis in 1967 and 1968 in the aftermath of the Detroit riots. The radio series was broadcast through the auspices of the radio station WDET, FM, Wayne State University School of Mass Communications. Although the series was produced locally, it later received national recognition via the National Educational Radio Network. The entire series was broadcast via National Educational Radio Network in 28 states and 82 different cities throughout the U.S. (See Part II of this report for a detailed summary of national and local reaction to this series.)

At the present time, Seeds of Discontent, Inc. is made up of concerned and devoted craftsmen in the field of mass communications and professionals in the field of social analysis. More specifically the members of the corporation at the present time are as follows:



## PROGRAM I - - " MAN'S CASTLE "

This program will explore the ramifications of the problem of housing for low-income families in central city areas and its implications for the social order. The physical and social conditions will be reviewed against the backdrop of history and this nation's industrial development. Feelings about housing and the policies or non-policies of the nation as it relates to this problem will be explored.

A personal, humane perspective will be created by directing the camera at the realities of conditions today as seen through the eyes of those who face the problem of housing in their day to day existence. The cultural consequences of the value placed on a house or an open spot of land, as expressed in suburbia, will be contrasted against some of the stark realities in the inner city belt. We will attempt to capture the core of feelings and strivings, desperation, loss of hope and growing militancy as it relates to this specific human need. Within this context, the perspective of the old and young, of white and black, of individuals and organizations, will be shown through their own words, actions and deeds.

We will look at the phenomenon of tenant unions and other grass root responses that are emerging and analyze the social and economic dynamics involved in meeting this most pressing national need. Responses of local leaders and groups, both in the central city and suburbia, and " official " responses to the problem will be analyzed and dissected.

Within this matrix of places and situations, individuals and their feelings can be seen a prime " cause ' that helped produce the recent " effect " of disturbances, turmoil and suffering.



PROGRAM XI - - " ACID, WEED AND VISIONS OF A NEW WORLD "

This program will focus on bringing to the screen a personal, sensitive account of the problem of drugs in the 20th century. An attempt will be made to ascertain the meaning of the use of drugs within the contemporary American culture and also to look at it from a cross-cultural perspective. We will attempt to probe behind the moral and legal considerations and look at the meaning of the basic causes behind the use of drugs. An examination will be made regarding Educational and Clinical programs designed to educate, rehabilitate and cure.

Professor Hartford Smith, Jr., President

Mr. Smith is the ex-administrative head of the State Department of Social Services Screening and Intake Unit which handles the youth rehabilitation program for all delinquent boys and girls committed to the state from Wayne County. He is now presently employed as an assistant professor of Social Work, Community Organization Sequence, in the School of Social Work at Wayne State University. Mr. Smith was born in Alabama and migrated to Detroit in 1956.

He attended Wayne State University and now lives and works in Detroit. Mr. Smith was the interviewer, writer, analyst and narrator for the radio series, "Seeds of Discontent."

Director of Community  
Services,  
Urban Extension  
Center,  
Wayne State  
University.

Mr. David Lewis, Vice-President

Mr. Lewis is a graduate of Wayne State University School of Mass Communications with a Bachelor of Arts Degree in Mass Communications. He has had a varied and long career. He was one of the first



producer-promoters to stage folk music concerts in the country, bringing such performers as Odetta to Detroit. He has worked in television, and theater in various parts of the country and has a wide background in both training and experience. He is a Detroit resident, having resided here permanently for many years, who has worked diligently to see programs of a documentary nature produced and presented to the public. Mr. Lewis, who was the producer for the radio series "Seeds of Discontent," is technical director in charge of radio production.

Lambro Niforos, Research Coordinator and  
Secretary-Treasurer

Miss Niforos, a native Detroiter, attended Wayne State University where she majored in Spanish, French and English. While at the University she worked in various capacities that gave her the

in research methods that she brings to this position. She is currently employed by Radio Station WDET, FM.

Mr. Robin Eichele, Co-Director in charge of  
Motion Picture Productions

Mr. Eichele came to Detroit in 1960 to attend Monteith College at Wayne State University where he concentrated his studies in English, Humanistic Studies and Film Production. He worked for five years for WDTM, FM, in Detroit, programming spoken word programs, poetry and prose, as well as writing book reviews, film reviews and interviewing numerous visiting writers, poets, film directors and actors. In 1966 and 1967 Mr. Eichele continued his study of film, in London, England. While there, he wrote and directed a documentary on partially hearing and deaf children. Since returning to Detroit, Mr. Eichele has been producing audio-visual aids for education,



free-lancing in still and cinematography in a wide variety of areas, and teaching in the Detroit public schools. He is presently employed as a producer/director by the Tom Thomas Organization in Detroit. Mr. Eichele is one of the founding members of "Seeds of Discontent, Incorporated."

Mr. Patrick J. Cragin, Co-Director of  
Motion Picture Productions

Mr. Cragin was born in Detroit and lived most of his life in Chicago, Illinois. He attended both Northwestern University and Wayne State University. For the past six years he has worked as a free-lance cameraman and has had a wide range of experience in television and other media, including experience in Cinerama and Panavision techniques. He is presently Motion Picture Production Manager for the Tom Thomas Organization.



## PROGRAM II - - " VISIONS OF SUGAR PLUMS "

The program will concentrate on, first of all, the value and meaning of food within the general society. Later, the focal point will be in terms of the problem of malnutrition and starvation in certain parts of the central city. Problems relating to food distribution, availability and price will be explored. The facts presented will set the stage for the social implications of problems and inadequacies in this area.

From this perspective it is felt that much can be communicated about the meaning of food which goes beyond mere survival or basic biological necessity, and gets into the implications for social meaning in the social order.

### PROGRAM III - - " THE CLOAK OF PRIDE "

Writers since the days of Shakespeare emphasize the psychological importance of clothing. The physical importance has never really been questioned. In the format outlined for dealing with basic needs, the program will be done against the backdrop of current dress styles in the general society, what we value, fashions, mores, etc.

The focus will be on attitudes and feelings and how these relate to these items. The meaning of dress styles and fads among low income dwellers, youth and minority groups will be examined, and the problems having implications for the social order highlighted. From this perspective much of the vanity, comedy, injustice, suffering and alienation of the poor can be seen and felt by all.



#### PROGRAM IV - - " I DON'T WANT TO DIE YOUNG "

This program will concentrate on the far-ranging social implications of inadequate medical care in the democratic society. All of this will be created against the backdrop of the traditional concept, image and role of the doctor and medicine both historically and presently in the 20th century. The emphasis will be on the feelings and attitudes of the general society as they relate to the issue of health.

Hospital facilities and health conditions will be looked at. The focal point will be the problems and the day-to-day lives of those at the bottom in inner city areas.

PROGRAM V - - "WHAT DID YOU LEARN IN SCHOOL TODAY ? "  
PART A.

PROGRAM V - - " CAMPUS EVOLUTION/REVOLUTION "  
PART B

This program will take a look at the crises and public agitation as they relate to education . . . high school, elementary and university level.

In view of current conditions and the amount of information involved, this program will be divided into two half-hour sections . . .

A. Elementary and Secondary . . .

B. University level.

We will look at increasing demands of blacks for black curriculum, the controversial issue of community control, " student power " and the old problems of funding, financial structures and related problems. The implication for the social order in terms of meeting national needs and further problems such as school drop outs will be analyzed.



PROGRAM VI - - " STRIKE "

This program will attempt to analyze the factors involved in public employee unrest, the growth of such phenomena as the " blue flu " and the nature of the increased demands among public employees. The basic roots or causes will be explored and the ramifications for the social order will be analyzed.

## PROGRAM VII - - J. D.

This program will use as a basic starting point the current fear and concern about apparent increases in crime. It will dissect some of the basic underlying causes and get first-hand, on-the-spot, points of view from youngsters who are involved, or who at some point have been involved on the wrong side of the law. Programs now underway to help correct this problem will be analyzed, as well as agencies and institutions. New possibilities proposed by professionals involved in this area will be outlined and evaluated. Community self-help programs and community sponsored solutions will be highlighted.



## PROGRAM VIII - - THE AMERICAN FAMILY REVISITED

This program will take a look at the role of the family as it has historically evolved and as it has been presented in literature and documents. A look at the family as it exists at various social levels today will then be presented. We will analyze the values that society places on the family, as well as some of the problems created by social conditions and rapid changes in our society. Increased divorce rate changing social/sexual mores and roles and related problems, will be explored.

## PROGRAM IX

### THIS IS THE CHURCH, THIS IS THE STEEPLE

This program will take a look at the current crisis within organized religion; that is, the Catholic Church, the Negro Church, problems relative to draft counseling, the concept of " God is dead " and increased militancy on the part of clergy. This analysis will be done against the backdrop of the historical role of the church in the larger society, analyzing the **implications** for the contemporary social order.



## PROGRAM X - - " THE AMERICAN NEGRO "

### An Historical Perspective

It is felt that this program can provide a microscopic view of the human problems in urban society. The program will present a perspective on riots, rebellions and the disenchantment of Negro citizens, but will be presented through the eyes of the older Negro citizens who have lived in Detroit since the turn of the century. Thus, what in fact will be presented will be living history. It will stress the continuity of experience and consciousness as it relates to the living history the young experience through their elders.

The enclosed recording demonstrates some of the documents already collected for this specific production. It is felt by Seeds of Discontent that the network productions that have been broadcast dealing with this and similar topics should be considered national precedents which local stations can now emulate with productions that speak directly about and to local conditions and problems. Through local productions, citizens of Detroit can have a relevant, personal opportunity to express themselves. This avenue of communication can provide an invaluable social service, siphoning off anger and disenchantment in a constructive dialogue.

## PROGRAM XII - - " WHAT'S HAPPENING "

This program will begin by involving young people from the inner city in the actual production. After being provided with simple movie cameras, training in operation and mature guidance, they will be given relatively free reign to photograph what they consider important in their lives. They will keep the camera for one or two days, until they run out of the allotted film, photographing their lives at home, their friends and their activities. The youngsters will provide materials that they feel express or provide an answer to the question of what is important in their lives - - what's happening !

This program            technique has been employed in various major cities across the country with outstanding success. The results includes greater self esteem, improved awareness of specific conditions and facts of life, and a greater ability in organizing perceptions and information. The finished program has a wide range of uses in community meetings and projects. Some cities have set up block-club film festivals where films made by community " film-makers " are shown. This can provide a valuable pivot for community consciousness and awareness. It becomes another avenue of expression and communication in the current vacuum.



# Morgan on Media:

**Radio is an easier two-way circuit between a candidate and a voter than is TV. It's a marvelously facile medium, and so much more mobile than television.**

**You don't need all this gear. Politicians are beginning to rediscover radio. There are millions more radios in this country than there are people.**

Radio programming is a problem. We get little squirts of content—like toothpaste from a tube. Every hour, we have five minutes of news. But we really have only three minutes and 20 seconds because we have to subtract time for the commercials. And in that time, we've got to cover the latest coup in Ethiopia and the latest innuendos between Max Rafferty and Alan Cranston. Then we get 30 seconds from the White House to report a briefing by the press officer of the President of the United States. Or we get 30 seconds of one candidate's voice and 30 seconds of another candidate's voice. Depending on how fast a man talks, we occasionally may get a meaningful exchange. But on the whole, we get rubbish.

We need to be more thoughtful, we need to be more selective. And what a wonderful thing it would be if the heads of the information media in this country woke up tomorrow morning and decided to be more responsible than commercial. Journalism is being ground down into a secondary priority by the need of the front office to make money.

We could spend hours and paragraphs talking about the pyramiding of ownership in the media, which is bad enough. But I wouldn't be so sleepless at night if that were the only problem. The problem is responsibility. And we can make money while being far, far more responsible to the public.

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**Television has become the most revolutionary weapon in the history of communications. Before he finishes kindergarten, today's child has more "study" time in front of a TV screen than in all the classroom attendance time he will have in college.**

Maybe the journalism schools of this country—and the newspaper and magazine editors—should think soberly about creating courses for the reading and viewing public, courses on what to hear and what to read and where to find it. This is a monstrous dilemma: it is a paradox because we are still an open society where we are able, and should be able, to buy almost anything on a newsstand, and to see anything.

**But how can we blame the candidates for the turn-off? How can we blame the media? We should blame ourselves for our failures in education. We have paid less attention to education, until very recently in this country, than we've paid to mixing cement for the freeways.**

### PROGRAM XIII - - " THE CITIES WORDS "

This program will be based on **perceptions** and ideas of young writers in the inner city, both high school and college. They will be brought together to read their works, discuss them and answer questions.

Specific themes will be explored in terms of what provoked the writing of the work, such subjects as urban renewal, the riots, etc. Research already shows there are many talented young people who are giving voice to " what is happening" in articulate poems, stories, essays and plays. In addition, a perspective would be presented from the points of view of other areas of the city and suburbs. The emphasis would be on trying to find common meanings as well as points of contrast or differences in approach and meaning.



DATE: April 9, 1969

TO: Bob Overfield and Rand Osland

FROM: Robin Eichele

SUBJECT: Acquisition of local Tv time for documentary films

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Bob and Rand--

We are in proposal stage with a series of documentaries on contemporary social problems, and are about to go for the money. I need representative figures on local TV time (week day, evening) to incorporate in the budget.

Because of the nature of the material, we may be able to dig up public service time (network or local), or some such thing.

The total package will include, hopefully:

24 min. documentary

3 60 sec. spots

Local time slot . . .

for X \$.

When the proposal is out, April 10 in the AM, I'll make sure you get copies.

For now, I need to know,

1. Can we get time on one of the Big 3 in town?
2. How much?

Thanks,



April 15, 1969  
4625 Second, Apt. 415  
Detroit, Michigan 48201

Robin Eichelay  
c/o Tom Thomas Organization, Inc.  
404 Detroit Trade Center  
Detroit, Michigan

Dear Robin:

Within the last few month<sup>is</sup> I have repeatedly asked for the two proposals that were presented to various clients. Not only have I not seen these documents, but I have never been consulted on them.

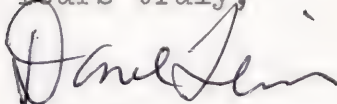
Neither have I seen the budget about which there are a number of questions to be answered.

In addition, there are a number of questions which remain unanswered relative to the role of "Seeds of Discontent, Inc." in the productions, and of the roles, duties, and obligations of the individuals involved.

As the organizer and as a trustee of the Corporation, I have never relinquished my rights or obligation in any matters concerning this Corporation. "Seeds of Discontent, Inc." is a legal entity and as such demands treatment in that manner.

I expected the above requests to be taken care of as soon as possible and I also expect "Seeds of Discontent, Inc.", a Michigan corporation, to be handled in a proper and legal manner for all concerned.

Yours truly,



Dave Lewis

CC: Hartford Smith  
18098 Roselawn  
Detroit, Michigan

17 April 1969

Dear Dave--

I'm sorry the delays and meanderings have made you feel that we or I have "left you out." In fact, very little has transpired. The document I said was finished--the revision of our first proposal--was shot down by Tom Thomas as being too long and not to the point that potential sponsors wanted to see or read. So, that version has been set aside, and I am now at work on a much briefer version. Tom has the first draft of that, and is making suggestions. After he gets back to me we will have a general meeting to discuss that particular document as well as the general future. So, in terms of "client" contact there has been none. Smitty did talk to some people from the social work accrediting agency, but that was with our original proposal. I will have one of those run off for you.

In conversation with Tom Thomas, he feels quite confident that we can get the money to do a full 26 week series, which would begin production in beginning July, doing one program a week after an initial "get going" of seven weeks. The total price comes to something like \$1,300,000. which is very economical for a sponsor. That includes the production of three 60 sec. spots, two 15 sec. billboards, and AA TV time on one of the local big three stations.

I do agree that we have to get more tightly organized, but my commitments have been so heavy, and we have not had the kind of outside financial commitment necessary to warrant expenditures of \$ and time--speaking of and for myself, with my obligations here. Which is not to say that we all should not be doing ground work, researching, talking to people and anything else that will short cut production time once we get going.

On legal handling of the organization, I have made no commitments whatsoever, but have merely been plodding on attempting to keep the wheels moving slowly forward. When it comes time to draw up arrangements, agreements, or put our stamp on proposals, of course we will all have to agree before we put our name down.

So let's get together.

*for now,  
Flin*

CC:Hartford Smith



**THIS LAND IS YOUR LAND**

**A Proposal Prepared By:  
DISPLAY AND EXHIBIT CO.  
3927 Fourth Street  
Wayne, Michigan 48184  
Telephone: 729-3600**

## PROLOGUE

In view of the magnitude of this proposal, we wish to make the advantages to a sponsor, most explicit.

First, the total program is versatile and easily trouped to such locations as shopping centers and malls, universities, fairs, expositions, trade shows, etc.

Second, by it's magnitude and subject matter, the display-motion picture combination is a dramatic and appealing production that will insure wide exposure.

Third, by taking a general, head-on approach to the subject, the sponsor fits in with current programs of public education and does not attempt an approach of "look what we are doing!", which could incur the overt hostilities of ecology action groups, and plant the seeds of doubt in a general audience. This approach will gain a neutral response by university students, and produce a positive response in a general audience.

Fourth, by going to the public in this way, the sponsor creates an emphatic and positive relationship with the participants. Further exposure is available through local TV spots announcing the arrival of "This Land is Your Land."

Fifth, dollar-for-dollar, this program is competitive with any other solution which would produce the same results.

- We would like to point out that the factual material to be included in both the display and motion picture is tentative and will be further developed with more complete research and consultations with client representatives and/or specialists in environmental problems.
- This proposal presents concepts for utilizing media and effectively communicating information. We consider these concepts and the approach taken – (objective public education) to be the key aspects of the proposal.



## **“INTRODUCTION”**

Across the nation, in every sector of our society, voices are rising in alarm at the conditions of our country's environment and the fate of our planet's destiny. Public pressure in areas of environmental pollution is growing and becoming more and more vehement.

Government is responding with research and legislation.

The eye of the public has turned on industry.

The public has great . . . Expectations.

The pressure promises to increase. Ecology action groups of all political persuasions have already instituted public information, picketing and product boycott campaigns.

The question now posed by the public is “What is industry doing?” Some groups have already answered that question with “Nothing!”

## **“THIS LAND IS YOUR LAND”**

A traveling display and motion picture for the purpose of educating the Public on the problems of environmental pollution and what the Sponsor is doing to confront those problems.

Contained in this proposal:

- Outline of information, treatment concepts and media vehicles for display components.
- Display and Theater specifications.
- Motion picture concept with outline of points to be covered.

It is clear that . . .

Industry must assert itself in confronting the problems . . .

Industry must not allow itself to be put in a defensive position . . .

Industry must educate its' public . . .

A motion picture and display combination is the medium for such a task and it must be a combination that:

1. Hits the facts honestly and head-on.
2. Presents the material in its social and emotional context; in short, it is **dramatic** and **concrete**.
3. Demonstrates the seriousness and complexity of the problem.
4. Shows the necessity of concerted, coordinated action at the various levels of industry, government, and individual citizen involvement.
5. Documents the corporate concern, involvement and steps being taken to confront and solve the problems.

The following display and film does all of these things and is proposed as a public service and public relations communication vehicle.



## **THE DISPLAY**

### **Preface**

Contained in three semi-trailers, the display is a progressive, sequence-by-sequence, multi-media story of environmental problems. Beginning with an introduction, "Nature's Balance", it moves through the subjects of air, earth and water pollution and concludes with such related topics as noise as an environmental pollutant, population and urban and suburban planning as major factors to be considered in environmental problems. The brief recap of the program addresses public/consumer, corporate and governmental responsibility and necessity for action.

Each sequence can accommodate approximately twenty people with the entire program taking not more than fifteen minutes.

## PART I

### NATURE'S BALANCE

The introduction acquaints the participant with the problem of environmental pollution by analyzing the effects of pollution on the essential ecological systems of Man's food chain . Using this example, we explain the elemental facts of Nature's Balance.

As we enter the display, it is dark. We hear the sounds of running water, birds chirping, wind softly blowing. These begin to mix with the sounds of industrial life; as they do, the word **pollution** appears on the wall (simple masked cell) in red, and then again and again, until the natural sounds are drowned out by the industrial cacaphony and the walls are covered with the pulsating word, **Pollution**. All of this takes only twenty seconds.

The narrator speaks:

“The ugly words pollution and the results of pollution are all around us.”

“In our water.”

“In our air.”

“In our earth.”

As he makes these points, illustrative images appear on the four foot by four foot screens (Super-slide format, with dissolve control on two projectors for each screen, with masking and split image builds to create variety of image placement, size and combination.)

“Today it is ugly, it smells bad, it makes us feel bad, we taste it in our food and water, it’s an inconvenience, it’s a health hazard.”

“Tomorrow it could kill us.”

“We must do something, but what?”

Before we act, we must understand, and one of the steps is to understand how Nature works – Nature’s Balance.

(With each point we make, some of the “Pollution” on the wall blinks off and a list of our points is illuminated on each side of the screen.)

“Nature’s Balance is made up of inter-related **ecological systems** (illuminated on wall list). As an example, let’s look at our own sources of food, our **food chain** (on wall). Man is at the top.”



On full screen we see man appear at the top then we fill in the various levels, beginning with Phytoplankton in the ocean and bacteria and microscopic organisms in the earth. We pause at each stage to illustrate details of relationships and how Pollution alters or destroys those relationships, e.g. DDT tainting Phytoplankton, then small organisms, then larger, and finally, Man; with the fact that the concentrations of the poison increases at every level.

We conclude with the completed food chain and say that this is only one example of how Nature works. But from this we can understand the urgency of our problem, and its complexity. At this point, all the "pollutions" are off the walls and our list of points is illuminated.

"It is going to be this

(Pollution signs light up again)

with this . . .

(Images of pollution on screen)

. . . or this . . ."

(Our new list lights up with images of pollution control and its results on the screen.)

We all must understand the problem and work together.

"And now we invite you to continue through the exhibit for the rest of our environmental Pollution Story."

## PART II

### AIR POLLUTION

Using a slide show in the round, at just above eye level, for easy view from any position in the group; and a series of displays beneath the circle of screens we present the following facts:

Conditions of Pollution: images of air pollution, general atmosphere with introduction by Narrator, then . . .

Sources of Pollution: images of smoke stacks, automobiles, busses, incinerators, cigarettes burning, fireplaces burning, etc., with details and explanation by Narrator (source is primarily the burning of fossil fuels and wastes) .

Solutions: We go to the displays to discuss emission control, industrial controls, individual responsibilities such as not using incinerators or burning leaves in congested areas.

We then discuss alternatives for future; new sources of power and forms of transportation (atomic power, electric cars, hybrid cars, new mass transit systems.)

At all times we stress that (1) we are **all** involved and must be committed to solving the problems. (2) that it will be expensive and we all must be willing to work and pay.

We conclude with an "either-or", showing what our air can be like and what it will be like if we don't act now.



## PART III

### WATER POLLUTION

As we walk into the display, we hear the sounds of water running – the floor is a huge screen, the ripple effect of blue water emanates from the floor. Above us we see a blue sky with clouds. Then we hear the sounds of industry. The sounds of water are drowned out. The blue water turns brown; the sky fogs over. On screens around the room we see sources of water pollution; industrial, domestic, and agricultural.

We take a gallon of this water (on a large 6 x 6 screen) and break it down pollutant by pollutant, showing where they come from, what they do to water, and the effect they have on other ecological systems. The list includes:

Coliform bacteria (from sewage), viruses,  
inorganic chemicals, (Arsenic, Barium,  
Chloride, Copper, Iron, Lead, Nitrates  
and Nitrites, Silver, Sulfate, Zinc),  
Organic Chemicals (Cyanide, Phenol,  
Pesticides – DDT., Heptachlon), and  
radioactive substances (Radium 226,  
and Strontium 90).

We conclude by saying that this is the water we drink, go boating on and swimming in. We point up the inadequacy of many municipal water treatment facilities. We then offer the solutions of industrial water treatment, tertiary sewage treatment, and enlightened agricultural practices. As the solutions are outlined, the water beneath us slowly returns from brown to blue, and the sky becomes clear.

We conclude by stressing the need for awareness, concern, and action. We must be willing to act and to pay for this action.

## PART IV

### EARTH POLLUTION

As we enter the display we see that the floor is littered with trash, (crushed coffee cups, cigarette and gum wrappers, etc. All fire-proofed.) Randomly placed and various-sized screens are showing images of all kinds of domestic waste – tin cans, bags, bottles, etc.

The narrator presents the points that we produce millions of tons of waste and we are careful that it doesn't clutter up our homes or our yards, but we haven't paid much attention to where it does go. We cover disposal techniques, (burning, burying, and dumping at sea) and related problems.

Industry has the same problem: we outline materials to be disposed of and techniques.

We talk about the growing problem in over-populated areas, the solutions (new packaging materials, producing less waste, etc.), and then introduce the problem of pesticides and herbicide pollution, effects on food and food chain, effects on water life and fish, and, on Man. We discuss alternative agricultural practices.

We conclude with a summary of the problem and present an "either-or" open end finish.



## PART V

### CONCLUSION

This display is generally illuminated. The walls are painted with people, all the world's people. They stretch to infinity. The ceiling is a dome (globe) of the world. (We are on the earth, yet looking up at an inside-out version.)

“These are forms of pollution and violations of our environment that we have not mentioned.”

For example noise, and the damaging effects it has both psychologically and physically. (On this statement a jack hammer assaults the ears and the narrator has to raise his voice to be heard. Then a jet plane screams overhead.)

“We have grown accustomed to noise, but it is not necessary and is in fact nearly as dangerous to our health as other forms of Pollution.”

Pollution is the result of our attitudes and policies, but it has gotten as bad as it has – as fast as it has – because of people. Lots of people. Millions – most of them living tightly packed together.

We must realize that the world is only so big and only has so many resources. In short, it can support only so many people. We have to start controlling the number of people now or we may face starvation, plague, economic disaster or war.

We present other necessary concepts such as resource utilization planning, land use and building planning.

We recap our main points on pollution, concluding with the fact that this is the spaceship Earth and we all are on it. We must be aware of conditions, understand them, and be willing to do something about them.

## THE MOTION PICTURE

The motion picture will reiterate the information in the display, but, most importantly, it will be the vehicle for creating an intellectual and emotional climate for understanding and action.

It will make dynamic, the information presented in the displays; it will reinforce frames of reference, explore more thoroughly, cause-and-effect relationships, and communicate the information in an authoritative, intimate, and human dimension.



**A Public Service Film On  
Environmental Problems**

A public service film on environmental problems:

- must tell a complete and accurate story that will produce the emotional and intellectual climate for public awareness, concern, and attitudinal change.
- must be not merely excellent, but a literal award winner that will insure wide and long run exposure.
- must appeal to a general audience with a wide range of educational levels and degrees of visual sophistication.
- must create the sponsor's presence in a subtle and indirect way, with strong closing credits, bringing home the sponsor's involvement.

## **“UPON THIS MOUNTAIN”**

The film's primary objective is to create a context in which the “facts” of environmental pollution will produce an awareness of (1) current conditions, (2) the history of attitudes that produced these conditions, (3) what will happen if we don't alter our attitudes, and, (4) what are the attitudes that most need reappraisal.

To do this, we begin with a look at the environment before industrial man entered the picture. We see Nature's order and balance, and are introduced to fundamental eco-systems such as food chains and oxygen producing cycles.

This is the view of the primal mountain. Then we introduce contemporary industrial man. In a few cataclysmic seconds the primal mountain is scraped bare and terraced for a subdivision. The trees and plants are gone; the animals and birds are gone; the streams are covered over. It is silent.

Now man, in disregard for Nature's Laws, builds “UPON THIS MOUNTAIN”.

Abstract, miniature houses pop up, then picket fences and T.V. antennas. Cars materialize in driveways. Contemporary life is in full swing . . . and out of joint with Nature. Amidst all the wealth, convenience, and environmental



control mechanisms, the environment invades. Smog settles in choking clouds. The water is unpotable. Food is contaminated by pesticides and insecticides. Man has created his environment, and now his creation is proving lethal to him.

“Man’s Mountain was facing a disastrous end.”

From this abstract version of pollution conditions, we move to our world and see that this is, indeed, where we are today; but we learn from environmental scientists that we can avoid more and worse problems if we understand how we got to this state, and alter our attitudes and actions by understanding and using Nature’s rules of balance and inter-dependence.

We create a framework for the necessary wholistic emotional-intellectual approach by speaking comprehensively to the “quality of life.” We see that we have continuously operated within the limiting boundaries of academic or scientific disciplines, governmental boundaries and institutions, and through the tunnel vision produced by over-specialization and fragmentation of knowledge, and that we have waged an unknowing war on ourselves and on our environment.

In this framework, we see that we must now cross those boundaries in our thinking and look at the whole earth and the intricate inter-relatedness of all things.

We must realize what we have gotten, how we got it, and what we paid for it. We must realize that we are all on the same spaceship – Earth, that we all must work toward finding and effecting solutions.

A central point is that we must better understand ourselves and what we really need (as a species) to not just survive, but to live our individual and social lives to their fullest human potential. If we understand ourselves as Nature, not as separate from and in conflict with Nature, then we can consciously make necessary decisions in planning for the future. Here we present the current dialogue on resource utilization policies, land use planning, population planning, the creation of new institutions and the remodeling of old, in making them more responsive to human needs, and the development of new concepts of social organization for the post-industrial age.

We conclude that we are where we are because we made decisions based on short-term goals and without awareness of complex ramifications. As conditions have worsened, we have forgotten, ignored, or sacrificed the potentials for a humane environment.

The most obvious, pervasive, and debilitating result is pollution of the environment.

In an interplay of documentary, and dramatic scenes we explore the surface facts, the underlying causes, and the intricate relationships of air, water, and earth pollution. We see how we have damaged the delicate balances seen in Nature on the primal mountain. We see what that means to us as part of Nature's web of life. And we begin to see the complicated decisions that must be made, in order to reverse the conditions.

During the presentation of this material, we return to our abstract community on the mountain for bits and snatches of conversation, representative of public opinion, and then a stylized chorus which emphasizes major points made in the documentary footage. More and more there is a consensus, a union of voices, showing social unity and willingness to work for solutions.

We conclude the pollution section by re-emphasizing the anticipated results if we continue on our present course. We paint a strong "with change" and "without change" picture using two views of our abstract community.

As we pull back from the mountain and our abstract community, we see that its' colors are unnatural and blurred. We see the terraced mountain, then, slowly, the original mountain, all in unnatural colors. Slowly the original green mountain emerges. Then it, too, blurs and dissolves back into the terraced mountain.

Now we see Dr. Barry Commoner, or another ecologist of national reputation. He turns to the camera and begins; “No, we can’t put mountains back together again. But . . . .” He begins an intimate, face-to-face restatement of the film’s significant points. He asks the viewer to become personally aware of what we have done, of what we can do, of what our Earth can be.

He finishes his statement (in extreme close-up) with the point that the choice is ours and that we don’t have much time.

We zoom past him to the mountain behind him. A clock ticks. On each tick we cut, alternating negative pollution images with positive images.

It builds.

On the positive image of a beautiful, clean river, it freezes.



Super Title

Presented in service to the public  
in the interests of a cleaner and more beautiful

**W O R L D**

## **“UPON THIS MOUNTAIN” – Outline of points to be covered**

- I. An evaluation of Man's attitude towards and relationship with his environment.
  - A. Industrial man attempts to subdue Nature; he does not live in co-existence with Nature.
  - B. We must live in co-existence if we are to survive.
    1. Living in co-existence means **knowing** Nature's laws of inter-relationship and balance.
    2. The facts and laws we should know:
      - (a) The Earth is whole; every part of every environmental system is related and inter-dependent, from the example of a bird eating an insect to the earth-enveloping systems of oceans and the atmosphere.
      - (b) We depend on Nature's Balance (ecological systems) for survival.  
  
EXAMPLES:
        - (1.) Food chain
        - (2.) Oxygen production cycle
        - (3.) Why we are in peril:  
Pollution is disrupting both of these eco-systems.
      - (c) We are living on the past: burning fossil fuels and using oxygen accumulated over millions of years.
      - (d) The Earth does have its' limitations.
        - (1) Our natural resources of fossil fuels, land, air, and water are not in infinite supply, and must be re-cycled for use.
        - (2) A minimum amount of land is needed to support one human being.

(continued)

- (3) Human beings and animals need a certain amount of physical space to remain healthy.
- (4) We must balance our population against our resources, keeping in mind the needs of future generations.
- (e) We are endangering the future: Greenhouse Effect, exhaustion of natural resources, pollution of life-sustaining resources with resultant destruction of life-sustaining ecological systems.

## II. Pollution

### A. Air Pollution

- 1. Major source: burning of fossil fuels such as coal, oil, gas, and gasoline.
- 2. Pollutants:
  - (a) Particulate matter
  - (b) Carbon Monoxide
  - (c) Nitrogen Oxide
  - (d) Sulfur Dioxide
  - (e) Hydrocarbons
- 3. Representative Amounts:
  - (a) In U. S. alone, 142 million tons a year.
- 4. Effects of Pollution (Physical)
  - (a) Equivalent statements such as: "Breathing the air in Manhattan for a day is the equivalent of smoking 38 cigarettes."
  - (b) Research facts
    - (1.) Rise in respiratory and other illnesses often resulting in death.

(continued)

(2.) Nitric Oxide in smog diminishes blood's capacity to carry oxygen.

(3.) We are reducing the levels of oxygen in the atmosphere and raising the levels of carbon dioxide.

a. Eventually we will run out of oxygen.

b. We are producing a greenhouse effect that threatens to drastically raise the Earth's temperature.

#### 5. Effects of Pollution (Aesthetic)

(a) Psychological damage

(b) Ugliness of atmosphere

(c) Often cannot see sun or stars

(d) Buildings, monuments and art objects are attacked by pollutants.

#### 6. Solutions:

(a) Immediate:

(1) Emission control on automobiles

(2) Industrial anti-pollution devices

(3) Restraint on all forms of combustion in congested areas.

(b) Long Term:

(1) Reduced use of fossil fuels

#### 7. Relationships to be aware of in seeking solutions.

EXAMPLES: Building practices, highways, lumbering and other factors are reducing the amount of oxygen-producing plant life.

Using more electricity requires the power company to burn more fossil fuels to produce it. Thus, conservation of this form of energy will curb pollution.

(continued)



8. Personal options:

- (a) Maintain emission control on automobile
- (b) Enjoy walking where you don't have to drive, or ride a bike.
- (c) Be aware of and support local legislation on air pollution.
- (d) Comply with ordinances such as no incinerators or leaf-burning.

B. Water Pollution

1. Sources

- (a) Insecticides and Pesticides
- (b) Detergents
- (c) Organic sewage (municipalities)
- (d) Industrial chemicals
- (e) Solid Waste Dumps

2. Effects (Physical)

- (a) Destruction of oxygen-producing plant life
- (b) Destruction of oxygen-breathing fish and marine life (breaking food chain!)
- (c) Creation of oxygen-consuming algae
- (d) Toxic levels endanger sources of drinking water

3. Effects (Aesthetic)

- (a) Destruction of natural beauty
- (b) Destruction of recreational areas

4. Solutions

- (a) Tertiary sewage treatment
- (b) Waste water treatment

(continued)

- (c) Banning of long life Insecticides and Pesticides
- (d) New solid waste disposal techniques
- (e) Development of pollutant free domestic-use products

5. Relationships to be aware of in seeking solutions:

EXAMPLE:        Clean water costs will be passed on to consumer . . .  
                          all of us will pay.

6. Personal Options:

- (a) Use detergents that do not contain phosphate pollutants, or use soap.
- (b) Support Bond Issues for municipal tertiary sewage treatment plant.
- (c) Support Federal legislation in the area.

C. Earth Pollution

1. Sources:

- (a) Chemicals
- (b) Insecticides and Pesticides
- (c) Solid Waste
- (d) Industrial Waste
- (e) Exhaustion of land due to over-fertilization

2. Effects (Physical)

- (a) Pollutants end up in food chain and are consumed eventually by man, e.g. DDT poisoning.
- (b) Pollution is breaking food chain by poisoning animals.
- (c) Many animals face extinction as a result: Our Bald Eagle, for example.
- (d) Water is polluted by run-off.

3. Effects (Aesthetic)

- (a) Destruction of natural beauty and recreation areas.

(continued)

#### 4. Solutions

- (a) Enlightened agricultural practices in use of insecticides, pesticides, and fertilizers.
- (b) Development of techniques in packaging to reduce soil waste.
- (c) Re-cycling of Packaging materials, especially metals and paper.
- (d) Development of new solid waste disposal techniques.

#### 5. Personal Options

- (a) Support legislation in area
- (b) Save materials for Re-cycling.

### III. Conclusion

#### A. New concepts and attitudes are necessary.

- 1. New institutional and governmental boundaries
- 2. New awareness of all the factors that produce a problem
- 3. New commitment to knowing and using Nature's Laws
- 4. New sense of social responsibility and commitment based on a knowledge of inter-relatedness of all action.
- 5. New concern for our immediate environment and the quality of our lives.

#### B. We must be willing to act!

- 1. We all must contribute action and money.
- 2. Government must provide the legal framework.

#### C. We have only a little time!

- 1. We must think and act now.

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**"D-DAY AT DOW"**

A Public Information, Public Relations Motion  
Picture for Television and Educational Release.

## PREFACE

Dow Chemical is at the focal point of public outrage, and government legal action as a result of effluents containing Mercury being released into Lake St. Clair.

The resultant closings of (at the date of writing) Lake St. Clair and Lake Erie, with evidence of high Mercury levels in the Detroit River and speculation on closings of other lakes to commercial and sport fishing, has produced one of the most pervasive and highly publicized incidents of industrial pollution.

Dow Chemical has had its confrontations with radical elements of the society, but now the confrontation is with government and public-at-large. An effective media vehicle is needed quickly to tell the Dow Chemical story.



## THE APPROACH

Dow Chemical must redeem itself in the public eye by presenting a very open and honest statement that is essentially a social documentary presenting the various aspects of the problem. Included here will be comments by public officials, a cross-section of the public (including sport and commercial fishermen, and others intimately involved in the Mercury Poisoning incident), environmentalists, etc. These comments are on the negative, condemning side, with the exaggerated and completely negative omitted. We see mis-information, partial information, misconception as well as accurate comments. This is not a battle of emotion (though there are very emotional responses), but a battle of facts in a complex situation. Interspersed with the negative and misinformed will be neutral or positive voices explaining the complex facts of the problem, and authoritative voices to correct misconceptions. These positive voices will **not** be employees of Dow Chemical, but they will function to establish a context in which Dow Chemical can positively present its story.



## THE STORY

A Dow Chemical spokesman (President or Chairman of the Board, or both), begins the film by making a statement that in accepting responsibility for the consequences of its industrial effluents, Dow is presenting the story of how it happened, what the consequences were, and what is being done. This is a general introduction to the documentary footage to follow.

After the general documentary portion of the film, we return to the Dow spokesman who outlines the "how" of the situation and the facts of what is being done. This includes research, crash pollution control programs, and other positive points. At this time we introduce Dow Chemical environmental specialists and pollution control experts to fill in the facts of this particular incident. We also present Dow's long pollution control history, and the amount of corporate resources and personnel dedicated to this effort, the efforts and successes of the past and what is being done for the future.

We explore visually with voice over, one or two Dow plants, discussing the extensive pollution control measures and their success.

We conclude with statements by an R & D Engineer and a Pollution Control Expert that demonstrate how Dow Chemical is creating pollution control devices for the future **and** products that will confront other pollution problems such as: easily disposed of containers that solve waste disposal problems, short life pesticides and insecticides, etc. (This list is only a suggestion of the possibilities.)

This will at least partially disarm the critics and vehement ecology activists.

The Dow story will conclude with a statement affirming corporate responsibility and dedication to a clean and humane environment.



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